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the varied uses and meanings of the preposition *of*, as in the character and meaning of the word *picture* (picture = *pictura* from *pingere* 'to paint,' and the phrase following would be naturally treated as an objective genitive taking the place of the object of the verb); and the same distinction is true with other words denoting a representation, sketch, etc.

Usage admits all these examples, but we have hardly gone so far as to accept (though even this may be heard) "the house of Mr. Smith's," where Mr. Smith's residence—and he has only one—is intended. The distinction is much the same as where we allow "that friend of mine"—that one of my friends, but should be inclined to reject "the friend of mine," if the main thought be that only one friend exists. Similarly, on this principle, "that husband of mine" would be an exception,¹ and its origin, as is the case with much slang, was probably due to a desire to catch the public eye and ear with something striking and uncommon. However, this expression—the title of a novel, I believe—serves well to show the extension and growth of a construction once fixed in the language. So, "this business of John's," which I note in GEORGE MACDONALD'S 'The Flight of the Shadow,' seems to be a slight extension of the original use and may be explained by analogy. But I think that even here the main idea underlying is the partitive one; for there are many matters and interests attaching to John, and this particular one, being important, is emphasized and is abstracted from the rest.

This distinction, then, of the singular, the particular, the individual *versus* the plural, the general, the class, seems to be the principle which underlies the history of the idiom and which determines at present where the line is drawn. But that we may go in time beyond this, in the colloquial as well as in the written language, in our use of double genitives (cf. *ours*, *yours*, *theirs*, etc.), as in double plurals, comparatives, superlatives, and even negatives, seems likely enough. At least, he would be bold who should predict too positively for the future.

JOHN BELL HENNEMAN.

Hampden-Sidney College.

¹ Even here this *one* may be considered distinguished from all *other* husbands.

LATIN DRAMA IN THE MIDDLE AGES.

Beiträge zur Literaturgeschichte des Mittelalters und der Renaissance von WILHELM CLOETTA. I. Komödie und Tragödie im Mittelalter. Halle, 1890. 8vo, pp. xi, 167. Price, 4 marks.

THE silence of CLOETTA, since he won his literary spurs by the publication of the "Poème Moral," is abundantly atoned for by the valuable and interesting pages of these *Beiträge*. The present volume, the author assures us in his Preface, is but an introduction (which had gradually grown beyond the limits of a chapter) to a study of the Renaissance tragedy in Italy, already in MS., which study in turn forms but a part of a general survey of the Renaissance tragedy in Europe—a series that will materially aid in the understanding of the drama in the vernacular from the beginning of the sixteenth century.

The *Beiträge* begin with a sketch of the decline of Latin classical drama under the Empire, the crowding out of comedy by the pantomime, and the disfavor shown towards tragedy by the waning literary life. By the last part of the fourth century the play which passes under the name of "Aulularia," or "Querolus," revealed in its structure that the very notion of dramatic verse was entirely lost, while the "Orestis Tragoedia" of the fifth century, though it discloses a knowledge of SENECA'S plays, is in fact an epic poem and not a tragedy at all. Its title is based on the material out of which it was constructed and not on its form. The poem "Medea," by the same author, DRACONTIUS, contains the same elements as "Orestes," but is not called a tragedy.

If this ignorance existed at the fall of the Empire, it is plain that the Middle Ages were not particularly enlightened regarding the principles of dramatic art. TERENCE they knew, and the "Querolus," which was thought to be written by PLAUTUS, but no tragedies, not even those of SENECA. Nor was additional information gained before the discoveries of the thirteenth century. An interesting illustration of this state of affairs is seen in the numerous commentaries on BOETHIUS' "De Consolatione." BOETHIUS himself understood as yet the theatre of the ancients, but his anno-

tators of the ninth and tenth centuries, not to mention those who came later, no longer appreciated or rightly interpreted his literary references. The same is true of ISIDORE OF SEVILLE and his mediæval commentators. Tragedy was considered to be a narrative poem of serious content, and by the eleventh century no less an authority than PAPIAS regarded the first eclogue of VERGIL as an excellent scenic composition.

What then were tragedy and comedy in the eyes of the men of the time? From a study of the treatises on the subject and of the works which bore the names of tragedy and comedy, CLOETTA arrives at a very definite conclusion. Tragedy, on the one hand, was a name applied to any piece of literature, generally in verse, which began happily in plot but ended sadly; while comedy, on the other hand, began sadly and ended happily. Tragedy also demanded theoretically a noble style and royal personages for its characters, while comedy should be cast in the style of ordinary life and should relate the affairs of the lower born. A treatise on poetry by JOHANNES DE GARLANDIA, written about 1260, would indicate that a comedy should have five acts.

Some ten years earlier than this work, however, that great compilation of mediæval learning, the 'Speculum Historiale' of VINCENT DE BEAUVAIS, reveals a wider knowledge of the ancient stage. Its author cites from the six comedies of TERENCE and, what is more significant, from the ten tragedies ascribed to SENECA, which must have been but recently brought to light, since no other writer alludes to them before DANTE—in his letter (1316 or 1317) to Can Grande della Scala, dedicating to him the first cantos of the "Paradiso.") In this letter, as is well known, DANTE shares the general conception of the Middle Ages regarding tragedy and comedy. He calls his great trilogy a "Comedy," because "Comedy is a certain kind of poetic narration" which "begins with adversity in something, but its matter ends prosperously;" and which is "unstudied and ordinary" in style . . . being "in the vulgar tongue." (SCAR-TAZZINI'S 'Hand-book to Dante,' translated by DAVIDSON, pp. 275-276.) Tragedy is the counterpart of comedy, as we have seen above.

Throughout all the fourteenth century dramatic performances (in Latin and among the learned, it must be remembered) consisted in a mere recitation of the poem or even in pantomime acting. BOCCACCIO, alluding to the subject in his commentary on DANTE, would have only the leading rôle spoken by the author, the minor rôles given in mimicry. For this conception, which seems to have been general, ISIDORE OF SEVILLE was doubtless responsible. Furthermore BOCCACCIO's notion of comedy is exemplified in the title which he gave at first to his "Ameto," (*Commedia delle Ninfe fiorentine*); and the common view of tragedy is again seen in CHAUCER's "Monk's Tale," which passed under that head, as did also his "Troilus and Crysseyde." Here the definition goes back to BOETHIUS. Thus LYDGATE laments the death of CHAUCER, as that of a writer of tragedies and comedies. Not only in France, Italy and England was this position held in regard to the classification of mediæval literature, but also in Spain, where the MARQUIS OF SANTILLANA (†1458) repeats the same statement. As has been already said, all these writers followed simply in the steps of ISIDORE and BOETHIUS.

Leaving now the definitions of comedy and tragedy, CLOETTA brings forward the mediæval etymologies of the words, as illustrative of the manner in which they were understood. *Comoedia* he finds derived from *Kômôos*=*co-messatio*, and since the authorities, who go back to DONATUS, confuse *comoedus* and *comicus*, so *comoedia* was confused with *comedia* and was defined as a "coarse song of peasants" which gradually rose to the dignity of a "song sung at feasts." *Tragoedia* had no less evil a fate. HORACE's statement that the goat was the reward of tragic poets was, in course of time, perverted to the notion that a tragedy was a goat's song, and, the goat being an unclean animal, that it was also a shameful song. But inasmuch as tragedy celebrated royalty, the mediæval wiseacres, put on their mettle, gravely compared it, in its commencement to the serious head of the goat, and in its ending to the less edifying hindquarters of the beast.

But notwithstanding all this childishness and absurdity the Middle Ages were not entirely devoid of drama patterned on the ancient

models. Besides the six plays in dialogue of the much-discussed and long-suffering HROTSWITH (ROSWITHA), who evidently chose TERENCE for her guide, the general testimony of the writers of the period shows that they admitted tragedy and comedy, in prose as well as in verse, in the restricted meaning of the present day. And in fact Latin plays were produced which bear no traces of the influence of the popular stage. Yet the dramatic instinct of an age which called the *'Æneid'* a tragedy and the *'Metamorphoses'* a comedy, cannot be relied on to create much literature of a purely theatrical character. To deal with the subject properly it will be necessary to discard these crude notions, which would separate all literature into tragedy and comedy, and to apply to the accessible scenic material the more limited classification of both ancient and modern science. The result of CLOETTA's investigation in this direction has been to rank the greater part of genuine mediæval tragedy and comedy under the head of "Epic Dramas." He applies this name to them, since, apart from the plays of HROTSWITH, the dramatic literature appears in the form of poems, generally in distichs, less often in hexameters, and offers ample evidence of having its source directly or indirectly in OVID, the great master of the scholars of that time.

Here CLOETTA interrupts his argument with the consideration of a prose work, "*De Casu Caesenæ*," written in Perugia by one Ser LODOVICO, in the year 1377. It is a narration, in which four persons share, of the massacre of the inhabitants of Cesena in that year, by the mercenaries of the Cardinal, ROBERT of Geneva. CLOETTA translates this story at length, arranging it in dialogue form. He finds in it both vigor and emotion. Since it is a discussion between men of low birth who have survived the events they relate, the conclusion is obvious that it is a comedy.

Resuming now the main exposition of the subject, the author treats of the examples of the epic dramas which can properly be called comedies. The oldest and best were written by VITALIS, possibly from Blois, before the middle of the twelfth century and perhaps as early as the eleventh. His first play bears the well-known title "*Amphitriton*," or "*Geta*," the

great success of which he followed up with a second, the "*Aulularia*," or "*Querulus*," which resembles strongly the play "*Querolus*" of the fourth century. The indirect source of VITALIS, the plays of PLAUTUS, would explain this likeness, and indicate in a general way the contents of VITALIS' poems. Their great popularity led to an imitation, the comedy "*Thraso*."

To this first group, which drew on antiquity for plot and episodes, succeeds a second series, mediæval in character. A representative of this class is the "*Alda*" of GUILLAUME DE BLOIS, written between 1160 and 1170. It combines with notions derived from the Latin poets, perhaps from TERENCE's "*Eunuchus*," material of Oriental origin. The "*Alda*" was soon followed by the "*Comoedia di Milone Constantinopolitano*" of MATTHEW OF VENDOME, an Eastern story the scene of which is laid in the capital of the Eastern Empire. Both the "*Milo*" and the "*Alda*" are narratives of seduction, and they typify the general run of all these plays. A "*Miles gloriosus*," by an imitator of MATTHEW, is placed in Rome, and shows the same trend. "*Lydia*," by the same imitator, is the story which BOCCACCIO used, not much later, in his "*Decameron*" (vii, 9). In the twelfth century also are found the comedies "*Pamphilus Glisceria Birria*," more an account of travel, and "*De tribus sociis*," an anecdote of still less importance.

The above plays, in which the poetical part seems to have the better of the dramatic, are accompanied by others in which the narrative is presented in pure dialogue. The best specimen of the kind is the "*Comoedia Babionis*," belonging to the last quarter of the twelfth century, and very popular in England, as is witnessed by GOWER's "*Confessio Amantis*." "*Babio*" is the story of a deceived husband who finally turns monk. It is taken from contemporary life. A play of much greater literary influence is the "*Pamphilus*" of the same period. This story of seduction was taken up in Spain by the "*Celestina*," and thus brought into contact with the drama in the vernacular. Its own source is apparently OVID. The short comedy "*De clericis et rustico*" relates how the peasant consumed the provisions of his

sleeping companions—a tale which was made use of in the “*Disciplina clericalis*.” More of a poem than a play is “*De Paulino et Polla*,” of the first part of the thirteenth century, located in Apulia and wholly coarse in character.

All the comedies hitherto mentioned were written in distichs. CLOETTA cites others, however, which consist wholly of hexameters. The most noteworthy one is in the “*Poetria*” of JOHANNES DE GARLANDIA, but neither this nor the others of like form seem intended for the stage. And this remark may apply to all the epic dramas, since, in the best of them, the rapid changes in time and place would preclude any possible stage-setting.

What is true of the comedies is also true of the few tragi-comedies, a name which CLOETTA applies to the story of the child begotten, during the husband’s absence, by the snow (according to the mother), and melted later by the sun (according to the husband). This tale is the subject of two short poems, “*De Mercatore*” and “*De viro et uxore moecha*,” both of the twelfth century. Other examples of the kind might be cited bordering rather on poetry than on drama.

The same conditions apply as well to the epic tragedies of the Middle Ages, fewer in number than the comedies and less developed from the dramatic standpoint; undoubtedly therefore less popular, and yet of a higher character, since the comedies owed much of their success to their coarse episodes. The best epic tragedy is the “*Mathematicus*,” or “*Patricida*,” of BERTRAND DE CHARTRES, and written in the first part of the twelfth century. Its sub-title indicates the plot: a son destined to kill and to succeed his royal father. In the poem, however, the father abdicates in order to thwart destiny. The setting is that of Latin antiquity. The remaining tragedies, five in number, of which one is known only by name, are much inferior to “*Patricida*.” They draw as a rule from contemporary life. One, “*De Affra et Flavio*,” of the last part of the twelfth century, is on the unfounded jealousy of a husband who exposes his wife and child on a desert island, where hunger finally forces the mother to eat the son. MATTHEW OF VENDOME is perhaps the author of a “*Pyramus and Thisbe*.” A parody on tragedy is a Bel-

gian scene, composed by a certain RENERUS, of Brussels, in 1447; a wolf who has fallen into a pit with two men cannot, being dumb, excuse himself to the magistrates and therefore loses his life, while the men escape. These tragedies are in distichs, as was perhaps the lost “*De Flaura et Marco*,” ascribed by PIERRE DE BLOIS to his brother GUILLAUME. The “*Poetria*” of JOHANNES DE GARLANDIA preserves in hexameters a so-called “*Tragoedia*,” which in fact is not strictly a tragedy, since its characters are low-born, the main plot being the betrayal of a stronghold to the besiegers by a washerwoman.

Though there existed thus, as has been abundantly proven, a considerable body of dramatic literature, in the shape of epic dramas, it is doubtful whether any of it was ever put on the stage, as we understand that term. From a study of the evidence accessible, CLOETTA leans toward the opinion that the majority of these poems were read by one person only, but that in others one reader may have taken the part of the principal character and other readers the minor parts. This latter method, however, would obtain only in comedies, through the influence of TERENCE’s plays and VERGIL’s eclogues. Tragedies would be recited like a narrative poem.

It is remarkable how this conception of tragedy and comedy persisted in the Middle Ages, remaining, as we have seen, down into the fifteenth century, in spite of the revival of learning in Italy and the changed views of drama which the discovery of SENECA’s tragedies must have brought about among the educated. To trace the awakening of a true understanding of the theatre will doubtless be the first step in the next volume of this series. We wish the painstaking and erudite author all success in carrying out his self-imposed task.

F. M. WARREN.

Johns Hopkins University.

FRENCH LEXICOGRAPHY.

Dictionnaire général de la langue française du commencement du xviii^e siècle jusqu’à nos jours, par ADOLPHE HATZFELD et ARSÈNE DARMESTETER, avec le concours de ANTOINE THOMAS. Paris: Ch. Delagrave.

THE first four parts of this important work